

Kompositionen für Orgel

von

Ludwig Bonvin.



Op 8 **Drei Tondichtungen (Three Tonepoems):**

Christnachtstraum—Christmasnight Dream. Momento patetico.

Verlangen—Desire.

M. 2.—.

Op. 12b Nr. 1. **In gehobener Stimmung—Elevation.** M. 1.20.

Op. 77 a. **Andante cantabile.**

M. 1.20.



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Aufführungsrecht
vorbehalten.

In gehobener Stimmung. Elevation.

(Für großes Orchester,) bearbeitet für Orgel.

Man. III { Swell: Vox celestis, Cello, Stop. Diap.*) Tremolo.
 Man. I { Great: Clarabella, Viol. 8'
 Man. II { Choir: Melodia, Principal, Flute 4'
 Pedal: Bourdon 16' (Sw. to Ped.) (III gekopp. zu Ped.)
 (Sw. and Ch. to Gt.) (III u. II zu I)
 (Sw. to Ch.) (III zu II)

Ludwig Bonvin, Op. 12^b. No 1.

Andante sostenuto.

Manual. *pp* Sw. (III) *p*

Pedal.

mf Gt. (I)

cresc. Gt. (I) *f* Sw. (III) *dim.*

*) Stopped Diapason = Gedackt.
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Poco a poco accel.

Gt.(I) uncoupled (ohne Koppeln.)

Ch.(II)

p

pp

Sw.(III)

pp marc.

marc.

Ch.(II)

Ch.(II) add Full Sw. (box closed)

(noch volles Schwellwerk, Kasten geschlossen.)

cresc.

add sub.or 16' (noch Sub. oder 16')

mf

Gt.(I) add couplers (mit Koppeln)

cresc.

f

Sw.(III) Gt.(I)

cresc.

allarg.

Largamente.

ff

accel. poco a poco

Ch.(II)

ff Ch.(II)

fff(marc.)

Gt.(I)

meno forte

Gt.(I)

Found. only (nur Grundst.)

cresc.

ff

The musical score consists of four systems, each with three staves (treble, grand, and bass). The first system includes a piano part with a melodic line in the right hand and a bass line in the left hand, and a guitar part with a melodic line in the right hand and a bass line in the left hand. The second system continues the piano and guitar parts. The third system introduces a new guitar part (Gt. I) and a found. only (nur Grundst.) part. The fourth system features a piano part with a melodic line in the right hand and a bass line in the left hand, and a guitar part with a melodic line in the right hand and a bass line in the left hand. The score includes various dynamics such as *ff*, *fff(marc.)*, *meno forte*, *cresc.*, and *ff*, as well as performance instructions like *accel. poco a poco*.

Sw. found. 8' (III Grundst. 8') *poco rall. e dim.* *più rall.*

dim. *mf* *p* Sw. (III)

Ch. (II)

rit. dim. 1. *a tempo*

pp Same registration as at the beginning.
Gleiche Registrierung wie zu Anfang.

p *p.*

Gt. (I) *cresc.* Sw. (III) *dim.*

Gt. (I)

7

2. *a tempo*

Gt.(I)

p

cresc. *f*

Sw.(III)

Vox celestis only
(nur Vox celestis)

pp

Ch.(II)

Gt.(I)

p

cresc.

Gt.(I)

f

Sw.(III)

p *pp*

Ch.(II) Sw.(III)

The musical score is written for a piano and guitar ensemble. It consists of four systems of music. The first system begins with a piano introduction marked '2. a tempo' and 'p'. The guitar (Gt.(I)) plays a melodic line while the piano accompaniment provides harmonic support. The second system introduces the Sw.(III) and Vox celestis (nur Vox celestis) parts, with the piano playing 'pp'. The third system features Ch.(II) and Gt.(I) parts, with the piano playing 'p' and 'cresc.'. The fourth system continues with Gt.(I) playing 'f', Sw.(III) playing 'p' and 'pp', and Ch.(II) playing 'pp'. The score is written in a key with one flat and a 4/4 time signature.